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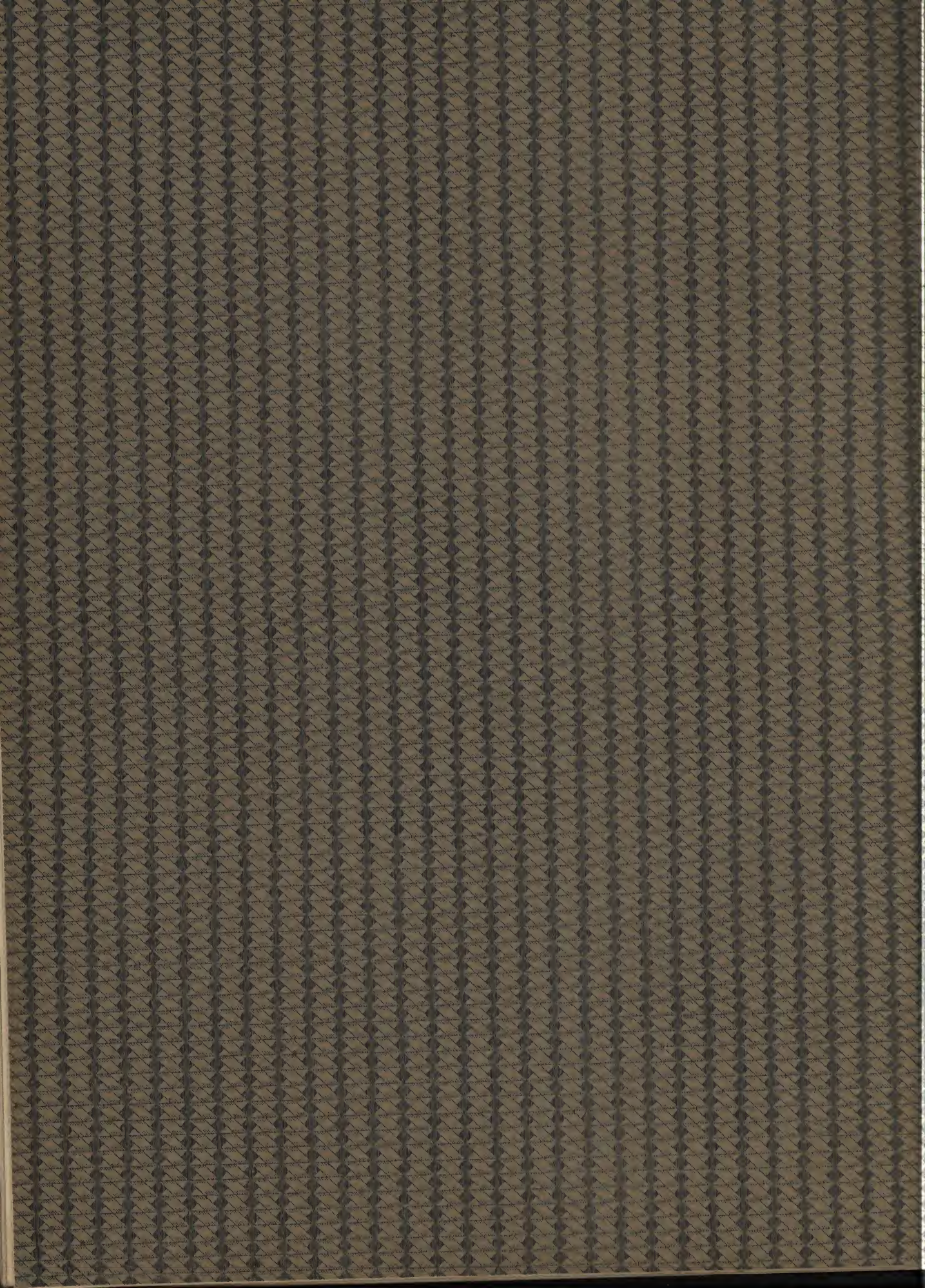
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FLOOR of black and cream linoleum, Pattern 350, laid with black border, in dining-room of Agnes Foster Wright's residence, 447 Park Avenue, New York City.



# FLOORS FURNITURE & COLOR

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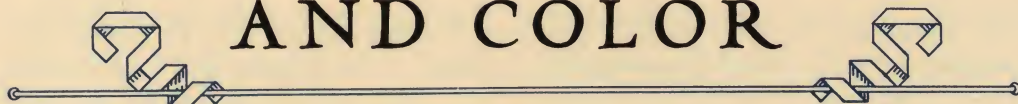
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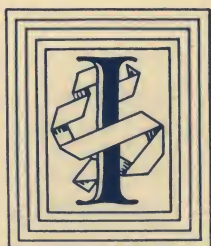
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# FLOORS...FURNITURE AND COLOR



## DOMESTIC DOSES OF COLOR



AM sure that all of us are grateful for the present-day use of good, honest, strong color in the decoration of the home. Color has, indeed,

come into its rightful place as an expression of beauty. Perhaps this is due to the interior decorator, who, with the assurance that training and experience give her, has led the way in using color generously and satisfactorily.

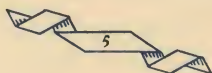
Most amateur decorators are afraid of color. Others, alas! are not, and their rooms look as though they had literally splashed it around with a feeling of "What do I care? I just like lots of color and I'm going to have it!" They are the people who put vivid peasant furniture in every conceivable place till it "whoops" out at you from corner to corner. That stage has passed; today we find, in the stores and in many homes, color being used as it should be used.

Another reason, I believe, for our present-day desire for color in the home is the mode in dress. Black, worn against browns, drab grays, and taupes, does not show up attractively—they are too dull—and since a woman pre-

fers to be anything but dull, she soon discovered that browns and grays did not react well on her, especially when wearing black clothes. Somewhere she wants and needs color, and so she has begun to put it into her home as her background.

Once, to relate a typical experience, I sat just inside the door of a bright, fresh, colorful restaurant. As each woman came to that door her eyes popped open, then her mouth, and she said, "Oh, my!" and smiled. I am sure she made a pleasanter and more amusing luncheon companion for her little response to the joyful color that greeted her. She couldn't have stood so much of it in her own home—most of us can't; but if color is served in little domestic doses, we can make our homes happier and ourselves and our children a little gayer and fresher.

The psychology of color works out a perfect cycle, and through it all we get each color combination in turn. The average nursery has pink and blue, as it should have. The boy's room goes into browns and greens—they suit his khaki and earthy out-of-door outlook on life. The little miss likes yellow, but adores blue. Her very first beau is sure to tell her that he likes







her best in her blue muslin that matches her eyes. The bride wants her old rose bedroom to be dainty, and yet it must not put her robust young husband out of place. The tan living-room must accommodate in its color the grandmother's charming heirlooms and the mother's less graceful and less grateful hand-me-downs. The first dining-room has little else to recommend it than the furniture dealer's set in walnut or mahogany.

As the young couple get more secure on their financial feet and become more ambitious, they start thinking of the possibilities of color. They really enjoy seeing what they can do with it. Sometimes they do it all wrong, but they have a good fling in their early enthusiasm. It is when they become more settled that they might like some help and suggestions—not that they are incapable of thinking out interesting and livable color schemes themselves, but without help, they might not think of these schemes in such completeness and variety.

Having enjoyed the variety of color through a number of years, our brides ultimately come, as grandmothers, to soft lavenders and heliotropes. There is nothing sad in these colors. They just show that the sweetness and softness of age should have a soft background, and the curious fact is that the blue and pink of babyhood would, if mixed, produce the lavender of grandmother's taste.

### *An Easy Way to Plan Decoration*

In order to plan the decorations of a house successfully we should go about it systematically, just as a trained decorator does. We may not always be able to put down figures as she does, but at least we can put down the working skeleton for a color scheme.

Take a large sheet of paper, and in the margin first write "Floor"—where the decorations should begin. The floor is most important, as it is from this that we build up our entire room for color and placement of furniture; and also, as we walk into a room, it is the first thing we see.

But, unfortunately, in most homes the floor has been entirely ignored in the planning of the decorations. The reason for this lies in the fact that our floors have been provided for us by unimaginative builders, to whom floors are invariably areas of wood expanse, inevitably varnished or waxed in tones of yellow.

Rarely do you see homes where the floors have been really planned. To be sure, oftentimes, when the interior decorator is called in, the uninviting floor is got rid of by covering it with expensive chenille carpets.

Most women take for granted the floors that come with the houses they buy or build. Unconsciously, however, they strive to do something with





floors, because they do not satisfy. Rugs are chosen to add color to the floor, but with the unhappy result that around every rug there is a borderland of yellow that is out of sympathy with the rest of the decorations of the room.

How much better it is to plan the floor (as one should) from the beginning to do its part. Don't let the contractor or his painter determine the color of your floors for you. Even architects are prone to do the usual thing, because that is what most people want. But when you have real ideas of your own, the architects, I know, are grateful for an opportunity to give expression to the artistic and beautiful. So plan your floors before you begin to build.

I am conscious that many people who want to make their homes more attractive must use what they have; that it is not always practical or possible to start from "scratch." Fortunately, the floor problem is a simple one, for you can lay floors of linoleum over your wood floors, and thus plan color in your floors inexpensively and beautifully.

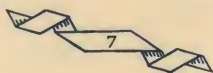
So, in making a schedule for decoration, "Floors" must come first on your sheet of paper, then "Walls," then "Woodwork," then "Ceiling." "Fixtures" come next, then "Mantel" and "Overmantel." Then, put down "Curtains," over and under. After each item fill in the details as you work out your color plan.

Next, under one large heading, put "Furniture." First make a list of what you have on hand, to be kept as it is, or to be reupholstered or repainted. Then comes the new furniture with its upholstery. Sometimes we have such an unexpected array of "on-hands" that we scarcely need any new furniture, and so can do something nicer about curtains.

Then you list "Lamps" and "Shades" and "Cushions" and "Accessories." Speaking of accessories, I never include a vase on my original schedule, because during the furnishing something can be found that just fits in, something that gives a gleam of color here and there—just a certain needed touch. Most people have too many vases. Let the accessories go to the last and do your economizing on them. Begin on those things that will last the longest and are the most important. And the most permanent thing in the room is the floor.

### *Some General Principles*

There are a few general principles to be taken account of. First, the natural light a room receives must be considered. If the room is small and if the exposure is north or east, or if the windows are small, use bright clear yellows and tans and creams, as these colors make the room seem larger and brighter. If, however, the room is large and has lots of light and needs cooling, use grays, greens, blues, and soft lavenders.





Lavender is a color that could be used more frequently, especially in old rooms, selecting paper or paint with a rosy tint, not a blue tint, of lavender.

Always remember the general principle that, since the floor is the most important thing in the room, you are going to build your color from it. Floors should be darker than walls, to give a feeling of stability and a sense of foundation. Where the furniture is dark and substantial in character, we can use soft, neutral grays, browns, and tans in our floor, which we find in linoleum in the plain colorings and in the striated jaspés.

For other rooms, where bright painted furniture is used with light walls and ceilings, the lighter plain colors in linoleum, or small block and repeat patterns, are serviceable and give a pleasing effect. On these floors, rugs can be placed, just as they are on wood floors.

The rule is to choose floors that are darker in value than walls or ceilings, and that are suitable to carry the weight of furnishings that the room will have.

Another principle has to do with the relation of figured areas to plain areas in a room. We must not have pattern in everything. It is best not to have a figured floor with figured upholstery and draperies. If the draperies are to be figured, use plain side walls, and let the floor be plain or subdued in pattern.

It is necessary to observe nice restraint in the use of pattern. When strong pattern is used, secure relief and restfulness by contrasting surfaces of plain or subdued pattern.

A figured drapery is gay and livable, but a plain drapery gives more dignity and restfulness to a room. Where the draperies are plain, a figure can be used successfully in the upholstery of the furniture. Figured wall papers go with plain floors, or vice versa.

I have recommended the use of a linoleum floor because it offers color; but there are practical reasons why it is wise to put down a good linoleum. The linoleum floor is a permanent floor, if it is laid properly. Do not let any one put tacks in your good linoleum floor. It should be cemented over a lining of builders' deadening felt. This deadening felt is first pasted to the soft wood underflooring in new houses, or to the floor you have in old houses.

This method of laying linoleum, of course, costs more than the old-fashioned tacking, but the use of the deadening felt makes the linoleum floor soft and resilient to walk on. The deadening felt also prevents the linoleum from cracking, with the expansion or contraction in different seasons of the year, of the wood floor underneath. Nowadays they know how to lay linoleum so that the joinings at intervals of six feet or twelve feet, as the case may be, are well-nigh invisible. Linoleum





floors can be laid with borders, to give an architectural finish to the room.

The range of colors in the new linoleum today is astonishing, and their brilliancy and depth are brought out by polishing it after waxing. An air of elegance is given a room when a well-polished floor reflects a graceful chair leg, and this effect can be obtained by a well-cared-for linoleum.

We can take each room in the house on our schedule and suggest several schemes. There are hundreds of ways of using color simply and effectively in any room that we propose to do, but by taking specific rooms in turn and working out our plans we can see how any thoughtful person can go about the planning of a room with a particular color scheme in mind. Perhaps none of the color schemes that I shall outline will suit your particular conditions, but it is my hope that you can get from them some idea of the method to be used, and at least some inspiration to go adventuring in color.\*

### *Beginning at the Hall*

No one house may have all the rooms that I shall describe, and there are many conditions where the particular color combinations outlined in the following pages would not be just the right thing. But, keeping in mind

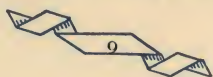
the schedule for decoration that you are to set down on paper, beginning with the "Floors," "Walls," "Woodwork," "Fixtures," etc., we shall think of several possible color combinations for the rooms in a house.

No attempt will be made to lay down hard-and-fast rules for combining color. One can always use stronger colors, such as yellow for tan, red for rose, blue for mauve; or duller colors may be used, such as brown for orange, navy blue, sage-green. Always, the strength of color will depend upon the individual taste of the one who is going to live in the room.

Let us begin with the hall of the house we are to decorate. An attractive floor for our hall would be a smart black-and-white block linoleum or a green-and-white tile effect in 4- to 6-inch blocks, depending upon the size of our hall. We shall have the floor laid with a border of plain black linoleum, and do the woodwork in gray, carrying a narrow black line around the door casings. However, we should not so accentuate any architectural feature in our woodwork which is not excellent. The walls might have either a plain light gray paper, or a soft gray paint, with a softer shade of gray on the ceiling.

On the walls we could paste paper panels, which can be selected from the

\*Color schemes based on the linoleum designs and colorings that Mrs. Wright describes on this and following pages will be sent on request to any one interested. Mention the name of the room, also the particular color combination that you have in mind.—Armstrong Bureau of Interior Decoration.







THERE'S many a dowdy little entrance hall that could be transformed by a pretty tile linoleum floor; and there are so many new and stunning tile linoleum designs to choose—quaint Dutch tiles in gray stone color, brick red, or warm tan, the soft mossy green inset tile, and the new marble block effects.





stock of any good wall paper store. We should be careful to have the repeat of the design as long as possible. Old-fashioned pictorial designs in soft gray, such as an arbor or a village scene, make excellent panels for the hall.

If a white and green tile linoleum floor is used in place of the black and white, enchanting scenic papers in gray, green, and white can be found at the paper-hanger's. Take a sample of the linoleum along when you go to match the color.

Let us give distinction to our hall by a mahogany or wrought-iron console with a mirror above it. In front of the mirror keep a bowl of vermilion flowers. Even a spray of dried or shell flowers are decorative when garden flowers are out of season.

The hand-rail of the stairs could be polished black, and a crimson carpet on the steps would give the cheeriness one likes to find in the hall. Two little old-fashioned black lacquer chairs, procurable in almost any antique shop for a song, could be placed one on either side of the console. Or a graceful mahogany chair would go well with the console, if it is mahogany.

A tiny note desk is useful in the hall. So often a caller wants to leave a note when we're not at home, or we leave a check for the laundry boy, or an important address is mentioned, and we should have a place to write it down. A tiny desk with a drawer is

easily picked up in the shops. A black glass desk-set with a crimson glass bowl for a flower would complete this corner.

Where curtains are needed, half-width crimson sateen, rep, or rajah can repeat the color of the stair carpeting. The under-curtains may be of gray silk. If the green combination is used, the stair carpet should be gray, and the curtains—one set is enough—could be a wonderful jade green. Blue or yellow could be used in place of the green.

Thus you see that in planning our hall we have taken our key from the smart tile linoleum floor, and have created a note of interest and liveliness which invites our guest to enter and discover.

### *The Gay Little Powder Room*

Almost every house has a more or less commodious hall closet. It can be transformed, if really large enough, into what is called a "Powder Room." Where there are children, and the closet is used primarily for coats and rubbers, you are out of luck, and a Powder Room is something for another day.

But having a sizable room, with or without a window, you can create a lovely little useful room where visitors may freshen up without resorting to the bedroom dressing table. A Powder Room is particularly nice in a country house, where, without it, one has to traipse away upstairs to powder one's





nose. A little wash-basin in the corner adds to its convenience. This can be hidden behind a screen, preferably a bright colored oilcloth screen, which will not spot or show wet finger marks.

The room should be very gay in its colorings, and should be amusing. Vermilion and blue make a crisp combination full of color possibilities. A bright peacock blue jaspé linoleum on the floor starts off well. On this, place a small oval felt rug, with a simple design of a bouquet in varicolored felts, sewed on with carpet thread. This is inexpensive. The woodwork should be vermilion and the ceiling blue, much lighter than the floor, but of the same clear color.

Any quaint figured paper may be used, and a tiny dressing table; or a little wall bracket with a box for powder, etc., and a mirror above.

So often, when a few people come in for dinner or cards, one does not care to take them upstairs. That is when the Powder Room proves invaluable.

### *A Pleasant, Serviceable Dining-room*

Although the dining-room is used during a comparatively small part of the day, it is important for several reasons. It is the one room where the entire family can get together, dismiss the unpleasant and discuss the pleasant things of life. The dining-room can give more service if it is attractively

and suitably furnished. It can be used for an overflow sitting room in which the children can study or play games of an evening.

For the floor of the dining-room let us select a warm brown jaspé linoleum or a solid color brown, to set off a color scheme of yellow, brown, and violet, or one of tan and blue.

The new jaspé linoleum is made up in many excellent colors, and has a little fleck in it, not too regular in its graining. It suits almost any color scheme, and is extremely attractive in its warmth and depth of color.

A figured fabric rug should be used under the table, as a plain rug shows spots too readily. Charming small repeat designs in blue and tan are to be found at all the stores, and in a large family, where crumbs have to be reckoned with, these rugs are admirable.

If the yellow, brown, and violet scheme is used with the jaspé floor, try soft tan walls and woodwork and a deep cream ceiling. I prefer to have the woodwork match the wall color, especially if there are many openings or if the room is small. A unified color background is created when walls and woodwork are painted the same tone, and the room appears larger. Soft two-tone papers in a Morris design make a dignified wall covering, or one may have plain or paneled painted walls.

Side fixtures on mirrors which reflect and thus give the maximum light





THINK of the thousands of American homes furnished conventionally, and often wearisomely, in the prevailing monotone of brown! The blue linoleum floor has lifted this room out of the dull and commonplace.





from each bulb make a good selection for a dining-room. On the table candles can be used or a center fixture may be hung above the table. In most dining-rooms the center fixture is too large and too elaborate. It should be simple, with a plain tailored silk or parchment shade if it hangs down over the table, or with very simple individual shades if it is a ceiling light.

For the curtains for our dining-room one could select a bright yellow cretonne with large bouquets of blue, tan, violet, green, or rose. Bind the inside and bottom edges with a two- or three-inch band of sateen or silk. Hang the curtains to the floor, and, if possible, use a full valance and a soft tan net under-curtain. A dining-room window should be made quite a fixture, as there is not much other chance to make the room interesting. For portières, select a warm deep violet or blue velvet or rep, and use the same material on the chair-seats. If one wants to use a mirror over the sideboard, then put above the mantel an oval flower picture. Inexpensive flower lithographs are now on the market, and they make charming over-mantel pictures.

The furniture can be of brown mahogany; avoid red mahogany, which would "fight" with the violet. If oak or red mahogany is used, then the blue-and-tan color scheme would be more suitable, and the blue could be substituted in each case where the violet

is mentioned. Another color scheme is tan walls and a rose-and-tan linoleum of small figure and a rose-and-tan striped cretonne. In this case the rug should be plain, or perhaps no rug is just as well.

Two high wrought-iron or wicker ivy or fern stands make an attractive adjunct to a dining-room. If the window is broad, these can be placed at either end, so that they silhouette against the light. Besides, it is pleasant to come down in the morning and find fresh growing things in the dining-room.

### *Cheerful Colors for Breakfast and Sun Porch*

No other floor is quite so smart for the breakfast room or sun porch, or so inexpensive either, as one of the new tile linoleum floors.

For our sun porch let us consider one of the new gray tiles with a black line, or a marble tile in blue and gray. The linoleum floor can be partially covered with one of those grass rugs, adding to the outdoor appearance of the room. Or a fabric rug in blue and gray can be used as well. Select something not too formal. Walls of gray plaster are set off by woodwork painted a deeper gray, and the window-sash can be painted red. The curtains are of plain blue chintz, with an edge of blue and red chintz. For valances, select a figured cretonne with a blue background





having a design of birds or fruit. The table and chairs are painted blue and red, and one comfortable arm-chair has a soft pad of the cretonne. This makes a comfortable spot in which to finish the paper after breakfast.

Another color combination for the sun porch could be red and green, or, yellow and blue with gray could be used nicely.

The little group just described should be at the breakfast end of the sun porch. At the other end, one group should consist of a comfortable small wicker couch enameled blue with a red edge, a small tea table, and two comfortable small wicker chairs furnished with bright cushions edged with red, blue, and black worsted fringe.

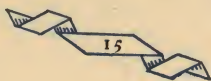
Another group could have, as a center, a long narrow magazine table painted the gray of the linoleum floor, or in oak or mahogany. In the middle, place a bright blue vase for flowers, and at either end two cherry-colored lamp bases with pleated tan shades edged with blue. A large lounging chair and another high-backed wicker chair, with seats and back cushions of the figured cretonne, would introduce the design of the valance into the room below. For these colors others may be substituted, but the suggestions of bringing the color and fabric out in other parts of the room can be adhered to.

Painting the window-sash gives the same interest that under-curtains would

otherwise give, and as these over-curtains can draw, under-curtains are not necessary. The valance will help to take away the top glare, which is so unpleasant on a porch. Wire or wrought-iron stands to hold plants are placed in front of the windows, but not so close as to interfere with the drawing of the curtains. If the plants are placed directly on the window-sill and the curtains drawn over them, one loses all the pleasure of them at night. So it is just as well to have movable stands. They can also be taken out on the lawn, and given a thorough drenching and sun-bath, which make for more luxuriant growth.

### *The Comfortable, Restful Living-room*

And now comes the room which one uses the most, year in and year out—the living-room. Make it a quiet, restful room that the entire family can enjoy. Let us plan the color scheme in mulberry and green, two colors with such a variety in tone as to please any one. Here we shall have a floor of soft green jaspé linoleum (or brown), with tones that serve as a good ground for Oriental rugs, or a plain mulberry rug. Plain rugs with deep borders come in stock sizes. Paint the woodwork a soft tan, the color of the walls, or, if the doors are mahogany, stain the woodwork to match. On the walls put a quiet, warm tan paper, and use dull







THE charm of this soul-satisfying living-room depends almost entirely upon the floor of gray jaspé — not too light in value, not too insistent, but taking its rightful responsibility in making the whole scheme quiet and restful.





brass fixtures with soft shields to match the color of the walls, but interlined with rose, to give a warm glow at night when lighted. Shields for side lights should always be unobtrusive and should match the side wall color against which they are placed. The brackets, not the shields, should be the feature emphasized.

Paint the mantel the same color as the woodwork. As an over-mantel, use a Queen Anne mirror with a walnut frame. Do not select too delicate or too elaborate a gilt mirror for the simple living-room. On either side of the mirror place a wall lighting fixture. This always makes a good grouping. Have the fireplace fender, tongs, etc., match the brackets on the mantelpiece. If side fixtures are not used, mantel candelabras are charming, especially when they harmonize with the mirror. Old candlesticks of brass, or gilt-and-crystal, can easily be electrified for this purpose. Here is a chance to use one's heirlooms. On the shelf place some old and interesting china. A pair of china figures give grace and lightness to the grouping and are in character with the gilt-and-crystal candelabras. A few silhouettes around the mantel add interest and the accent of black.

For the glass curtains use a tan gauze through which will filter a warm, pleasant light. These can be made on rings to draw, and should be finished with a hem of about three inches at the

bottom and one inch at the sides, and left untrimmed.

The over-curtains are best made of an excellent quality of figured linen, since the cost and labor warrant a good material to wear many years. They should be lined, and either bound, or finished with a simple fringe. They will lend dignity and formality to the room if made to hang to the floor. Select a pattern with deep rich colors, mulberry and green predominating. A pattern with a distinct repeat design is better than a scrawly, all-over pattern for an all-year living-room. The repeat fits in well for furniture coverings, as it makes a distinct pattern for each chair-seat and back.

For furniture, use on the couch a slip-cover well and tightly made of linen, and cord it with mulberry or whatever is used on the curtain bindings.

On the side of the room opposite the window and the couch place one high-backed wing chair with the linen cover. Always be careful not to group all the same material together on one side of the room. One might use on a small couch or a large chair a striped rep in greens. Stripes always have style and character. Two chairs could be in mulberry velvet, checked or plain. Use a long, strong table either back of the couch or in front of the window. On this place lamps, magazines, and flowers. If you can spare the space, a





fern in front of the window adds a touch of green.

Be sure to group your furniture so that mentally you can picture two or three people sitting comfortably together, with a convenient table always near by on which to lay a book or bit of sewing. Place the high-backed chair with its back to the entrance door, so that whoever occupies it is inside the room, not sitting in a passageway. A low sewing table is always a convenience, so that one does not have to trot upstairs for a few necessary stitches.

Always have a place—preferably a long table—for books and magazines, which make the room look as though its owners had some other interest in life besides neighborhood gossip. I think one notices this lack of books much more in the pretentious, elaborate houses than in the simpler homes—perhaps because the pretentious houses are too much decorated! A pair of green lamp bases, one at either end of the table, with interesting parchment shades the color of the linen, would add a crisp note to the room. The bases should be of a richer color than the floor linoleum, because the floor should be unobtrusive, unless one plans to make a feature of it, as in using a black and white tile, or something equally striking.

If mulberry and green are not the colors one fancies for a living-room, a blue or gray could be substituted for

the green, and the floor could be a gray jaspé or plain linoleum. If there are boys in the family, a tan and red and green combination might be advisable, as these are masculine colors.

### *Where There Is a Library*

Sooner or later every home accumulates books, and some room takes on the character of a library.

In a library one must consider the rich colorings of the book bindings and “play up” to them in selecting the materials and general decorative accessories. Henna and sage green make a restful, pleasing combination and throw all color interest to the books. Beginning with the floor, use a distinctive red tile linoleum of squares in henna, a color in character with the books, and, if desired, add a black border. Put an Oriental rug in one of the rich henna shades in front of the fireplace. Another Oriental can go in front of the couch or the largest chair. Have the library furnished so that a man can smoke and read and not be afraid of his cigar ashes.

Build the bookcases to the ceiling on one side of the room. On each side of the fireplace use a simple, strong table about a foot and a half wide and three to four feet long, and on these stand books the entire length against the wall, and in front spread the current magazines. Near these tables place a large chair and a small chair, and thus





create two comfortable and inviting reading corners. In front of the fireplace, and facing it, put the couch, and on each end a semi-circular table with a lamp. I feel that a library should be very well balanced, and this can be done by using pairs wherever possible.

An old map framed makes a good over-mantel, and it can be picked up easily. If one can find an old ship model, this too makes a good mantel centerpiece. And how that little ship can carry one's dreams to distant lands! In the country, one can often pick up old prints and quaint pictures which, when framed simply and hung in groups, add a picturesque air to the library. If one is a garden lover, then old flower prints hung over a table filled with garden books and magazines will prove an opening wedge to many a valuable garden friendship.

The walls should be painted or papered a soft, woodsy gray-green, and henna rough silk or cotton unlined curtains hung at the windows. Wrought-iron standing lamps and smoking stands would complete a happy and unusual library.

Blue and gray also make a nice combination for a library, if the room is sunny, and you may use all the tones of blue from deep ones to light, almost gray ones; but be sure to add one thing in rosy red, as that will bring into contrast all the blues and make them appear stronger.

### *Delicate Colors for Bedrooms*

Since we have used the stronger colors for the living quarters of the house, the bedrooms can be more delicate in tone. An apricot and blue-green bedroom is full of color possibilities; the blue-green gives it strength, and the apricot its delicacy and glow. On the floor lay a light buff linoleum, and on this a soft, deep, plain rug of blue-green carpeting, leaving a wide border of the linoleum floor. Paint the walls and woodwork a soft apricot color, that is, a pinkish yellow, and tint the ceiling a lighter tone. If one does not want to go to the expense of oil-painted walls, use a water paint, choosing a quality that does not mark or rub off. In using water paint be sure to get the color strong enough, as water paint color fades somewhat.

Choose painted furniture, painting it a soft blue-green with decorations in apricot, yellow, and rose. A pair of beds with decorated head and foot boards, a long narrow bureau, a graceful night stand, and a pair of straight chairs make enough painted furniture to use in one room.

Drape the dressing table in soft green silk and put on trimmings of apricot; or use a gay cretonne edged with silk. The mirror can either hang over the dressing table or be set upon it. If the flounce is snapped on with snappers, it can easily be removed and sent to the cleaners. The curtains can





In this simple, unaffected bedroom and hall, the gray jaspé floor is the unifying medium. It tempers and softens the whole scheme. The delightfully neutral gray of the jaspé linoleum floor permits practically any color combination.



be of the same blue-green silk, or sunfast, unlined and trimmed like the dressing table, with apricot ruchings. To protect the silk, use a cream scrim for under-curtains and keep them drawn.

One comfortable over-upholstered chair in cretonne will bring design into the room. For covering, select a cretonne with preferably a French design, and use the same motif for the furniture decorations. A simple oblong dressing table stool has a seat of the chintz. For bed covers, one can use either the chintz banded with silk and silk pillow covers, or, for a more original scheme, buy an excellent quality of blue-green upholstery sateen and have a delicate floral design embroidered on it with machine embroidery, or if the pattern is stamped, one can easily do the embroidery oneself. In fact, in place of the silk flounce of the dressing table and curtains, sateen may be substituted, but it will fade at the windows, as cotton always fades unless sunfast. A little floral vase picked up in an antique shop or from grandmother's attic can be made into a bedside lamp with a soft, shirred shade of apricot.

If one feels the apricot and blue-green combination too subdued, substitute a real yellow for the apricot, or a real bright green for the blue-green, and use a carpet inlaid linoleum floor in tones of tan and blue. Ivory walls and blue

painted furniture with a figured cretonne in which rose predominates would be very pretty and fresh looking.

### *The Guest Room Planned for a Woman*

A cherry and cream bedroom is so full of crisp, bright, unique color possibilities that one is tempted to use that scheme for the woman's guest room, and it is equally nice for a double guest room. An inlaid linoleum in small black squares on white serves as a background for red rugs, or perhaps one is fortunate enough to find some old hooked or braided rugs. Braided rugs, by the way, are easily made, and if one contemplates using this scheme, save all the old black stockings and buy some old turkey red cotton, as black and red are the prettiest colored mats to lay over a black and white floor. Or if the tile floor is too striking, use a plain gray or gray jaspé linoleum floor.

Paper the walls a clear blue-gray, with or without a small pattern. At the windows hang cherry curtains with a full ruffle on the edge to give "flare." Loop these curtains back high at the sides, so that there is a long, graceful sweep from the tie-back down. If one has a pair of old twin or brass beds, slip covers can be made to cover the head and foot boards, and the bedspreads should match. Use in this room a white cretonne with a pattern of all cherry color printed on the white.



A shiny black lamp on the bedside table should have a black and red parchment shade. Almost invariably a shiny black lamp will key up a room.

### *For a Man's Bedroom*

Whether it be the master's bedroom or a guest room, one could well choose for a man's room a black, white, and green scheme. Use on the floor a light green linoleum and see that it is kept waxed and polished, because you will find that a man pays particular attention to the condition of the floor. To him curtains are a mere decorative detail, but not so the floor! At the bedside, and in front of the chifforobe, use black rugs—not a carpet rug with a nap. A simple bedroom set of walnut or oak will look well against the warm gray walls.

Curtains and bed cover of a more conventional design in cretonne will be appropriate. Do not use roses and violets in a bunch tied with blue ribbon for your man; he looks foolish in it, and if he doesn't, he should! One large squarish chair for his reading, with a standing lamp behind it, and a small table handily near-by, complete what should make a happy lodging for a man guest. In case he has a prejudice against green (I find that men are as full of foolish prejudices as the most foolish of women) substitute tan for the green, as tan and black go happily together.

### *In a Boy's Room*

For a boy's room the simpler the decoration the better; in fact, there should be no attempt at decoration. The room should just grow from an accumulation of his prized belongings. Given a hardy background of brown walls and oak furniture and simple pattern for curtains in browns, greens, and yellow, and the rest will be of his own making. There is always something rather comic in a real boy's room, especially if he takes himself seriously. One thing should be provided, and that is a long, low case for books. Guide him to an accumulation of these early in his career. The reading habit can easily be fostered, and it will make him all his life a man of information and resourcefulness. At first he will probably keep outlandish treasures on the shelves, graduating from them to books of romance and adventure.

A small pattern printed linoleum in browns and reds and greens or plain color, with a green figured rug, will be sufficient for the floor.

### *A Girl's Room*

In the girl's room use a simple inexpensive inlaid or printed linoleum floor in blue and gray, along with small figured blue and gray fabric rugs which can easily be taken up and shaken. Paint the walls a soft blue, use a pretty, gaily flowered wall paper, with blue woodwork to set it off. If the walls are plain,



## FLOORS FURNITURE AND COLOR

select for curtains, bedspreads, and chair-seats a small pattern all-over figured cretonne. If the chintz is in stripes, it will lend itself nicely to valances and a ruffle on the bedspread, using the stripes horizontally. To edge the curtains, etc., use a tiny box pleating of plain material. This also should edge the bureau and dressing table covers. If the walls are figured, then use a blue poplin or sunfast cotton material and finish the edges with a little varicolored fringe.

A painted set of furniture in gray and blue is delightful for a girl's room. On the furniture repeat the pattern of the wall paper or cretonne. Little organdie shades for lamps can be made by any girl with nimble fingers, and the frame can always be found at a furniture or department store.

### *Color in the Bathroom*

In the bath leading from this room we could use a blue and white tile linoleum, with plain white walls and pale blue ceiling. At the window hang curtains of dotted swiss with double ruffles at the bottom edged with cash edging or rickrack braid. Embroider the towels with blue initials and use a blue soap dish. Many colors are made in rickrack and cash edging, and these can be applied in a dozen ways to the bathroom curtains.

Or, a bathroom with green, blue, and white linoleum could have pale green

walls, and the woodwork striped in blue, with deeper blue on the curtain edges, towels, and toilet articles. Curtains of white table oilcloth, which has been pinked and perforated, can be laid on. White with red, used with a tile linoleum with red in the pattern, makes a good color scheme for a boy's bathroom.

But the bathroom need not always be in white, or blue and white, the conventional bathroom colors. A floor of crisp black and cream tile linoleum may be laid with a mitred border of plain black linoleum. This floor will look just as spick-and-span as a white tile floor, provided it is kept waxed and polished.

The walls may be cream below, and papered above with a gay flowered paper—there is a pretty morning glory design that lends itself to this scheme. Shellac the paper to make it waterproof and washable—the shellac gives it a rich, deep tone which goes well with the cream and black floor. Use curtains of glazed chintz or sateen in the brightest color found in the paper, and a bath mat of the same color or black.

A bathroom in turquoise blue and lavender may be carried out like this: Floor of turquoise blue and cream tile linoleum, tiles of lower wall in cream, upper walls painted pale lavender, with glazed chintz curtains in strong lavender, edged with turquoise blue.





### *Enlivening the Kitchen*

The kitchen of the modern house now claims some thought from the housewife. We used to put a drab oilcloth on the floor, and have the pine woodwork varnished. It was a dreary, drudgy place, indeed. But now, when it comes to a choice between keeping an inexperienced girl or a pleasure-giving car, we generally pass up the "hired help" and take the sedan. Consequently, the mistress of the house is mistress of her kitchen also, and, therefore, she has an interest in making it attractive.

A kitchen must be light. Choose for the floor a yellow and blue tile linoleum. There are many pretty patterns from which to select. Paint the walls cream and the furniture yellow, striped in blue. At the window use yellow oilcloth curtains edged with blue. Buy a braided rug in blue and yellow; and on the window shelf, in a deep blue glazed pot, keep yellow flowers. A yellow canary will give the final fling of cheery color.

A less lively scheme is founded on a tan and soft deep blue linoleum design, for one who thinks the yellow and bright blue frivolous. Or a green and white linoleum floor makes a cool kitchen, and the curtains should be a green and white checked gingham with a table cover to match. If one's china is delft blue, a simple, designed linoleum in blues gives a quiet footing,

and at the same time gets away from the commonplace. So much kitchen crockery comes in delft blue that this is a wise color to decide on.

### *The Blue or Pink Nursery*

In the nursery one is held to blue or pink, as all one's friends contribute blue and pink accessories. A small blue and white carpet design linoleum floor can be softened up with rag rugs with flower borders in rose and blue. Walls of soft blue and white may have sky-blue chambray curtains with tiny ruffles at the bottom. Glazed chintz curtains with sprigs of spring flowers are as fresh and adorable as the new baby.

Where rose is desired, keep the linoleum floor in blue and soft gray and wash down the walls in pink water paint. White sateen curtains can be edged with ball fringe in rose. A pink floor would be a little too "wishy-washy," but the pink can be introduced into other parts of the room, as walls, curtains, or the rag rugs.

### *Granny's Own Room*

Grandmother's sunny room can have a dark linoleum floor in grays and heliotrope (there is one particularly appropriate pattern) with a lavender rug and cretonne curtains in a garden bouquet design. Lovely old-fashioned garden flowers are now reproduced on cretonnes, and they are truly masterpieces





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—just the thing for the grandmother who remembers the gardens of her youth, and still loves to work in the garden.

Soft lavender striped paper and old mahogany furniture make her feel contented, as she sits knitting in the sunny window thinking of the various rooms

she has lived in, and what a small step it seems from the pink and blue of her babyhood. Each step in color has suited her changing age and taste, and each changing color epoch has reacted somewhat to form her personality—but perhaps it was with the brightest colors that she has been happiest!



*A Dutch tile linoleum floor in warm terra cotta and tan coloring is quite in spirit with this charming colonial room in the recently remodeled home of Mrs. E. F. Lilley, Milford, Mass.*





WHAT could be smarter or more suitable for the sun porch than this marble tile linoleum floor with a surrounding border of plain black linoleum — giving double the warmth and comfort of tile, at half the cost?



# LINOLEUM FLOORS FOR YOUR HOME



## THE NEW LINOLEUM AND ITS USES



MOST people have thought of linoleum as a serviceable, sanitary covering for the floors of the kitchen or bath-room—the lineal descendant of the old-fashioned oilcloth of our grandmothers' day. While linoleum is not a new product, its present day recognition as a modern floor material, as portrayed so charmingly by Agnes Foster Wright, is due in large part to the recent developments in linoleum design.

Linoleum, like so many good housekeepers, has made its reputation in the kitchen. Like a really good housekeeper, it has been able to step from the kitchen into the dining-room, into the sun parlor, into the reception hall, into the living-room or sewing room—all the rooms of the home, and, like a good housekeeper, it finds itself just as much at home, just as charming and as beautiful.

But, when the housewife becomes the hostess and is at her ease, she does not appear in checked gingham or gaily decorated bungalow apron. She puts on the colors of elegance, soft blues, warm browns, grays, or greens, or, perhaps, a dainty summery voile.

But beneath it, don't forget, she is the same competent, reliable person. Her dress is changed, but she is not.

Linoleum has done just this thing, too. Changing its dress from the checked geometrical designs of the kitchen, it has become more subdued and richer. Its character has not changed. It is still the easy floor to clean. It has no unsightly cracks to catch and hold the dirt. Its cushiony surface deadens the sound of footfalls.

Linoleum has brought into dining-rooms, living-rooms, sun parlors, and bedrooms a new quality, one which the modern woman is coming to appreciate more and more—color. We say the modern woman is coming to appreciate color—it is more than that. She is coming to realize now, as she never did before, the influence of color on the beauty of her surroundings, her family, and her friends. Color, like the presence of an accomplished hostess, adds life and cheeriness.

Agnes Foster Wright, whose original and distinctive interiors are reproduced frequently in the leading publications, and whose articles on more beautiful homes are familiar to most of us, has given us in this book two important facts: successful color





## LINOLEUM FLOORS FOR YOUR HOME



decoration must start with the floor, and linoleum as a floor material is an excellent medium on which to start and build a satisfying color scheme.

So when you think of linoleum for the bedroom, sewing room, guest room, sun parlor, dining-room and living-room, do not think of it in the patterns which you have seen in your and the neighbors' kitchens. That linoleum was designed for kitchens. Just as you would not wear your kitchen gingham at an afternoon tea, you would not use kitchen linoleum in your lovely living-room. You would use a soft, plain color, or a jaspé, or perhaps an inlaid, richly polished, reflecting the lights of your lamps and furniture.

It will be a little easier to adjust your ideas to the linoleum of today if you know what linoleum is and how it is made; for there is romance as well as real substance in modern linoleum. Many lands and many climes contribute the raw materials that go into its fashioning. Science has taken from nature's storehouse and combined many of her products into a new and useful material. As you read how linoleum is made, you will see why it is a beautiful floor, and why it is durable and practical as well.

### *The Story of Floors*

The house in which we live took centuries to create. There was a time when glass in window openings was a

sign of great wealth, and only the prosperous man used a staircase, instead of a ladder, in seeking his bedchamber.

A house built today will seem old-fashioned in twenty years. In a generation, yes, even a decade from now, homes will be equipped even more comfortably and with greater beauty. Compare the bathroom of today with the tin bathtubs and marble slabs of the Victorian era. Compare, also, in young America, the rough hewn or stone floor of the pioneer, then the floor of wood, and now, when our forests are being depleted and good wood more difficult and expensive to procure, the modern linoleum floor.

History has little to say of the floors in homes of antiquity. The first floors, no doubt, were hard tamped earth with some covering in the colder climates, such as straw in the homes of the poor, and rough hewn boards for those of greater wealth.

The architectural genius of the Mediterranean countries has given us a great deal of inspiration for beautiful floors, as it has in other details of building construction. In Greece and in Rome, particularly during the early Christian era, laboriously detailed floors were composed of large and small geometrical pieces of marble of various colors. These were the famous mosaic floors of gay and harmonious colors which furnish inspiration for the designs of floors in modern homes today. In the





## LINOLEUM FLOORS FOR YOUR HOME



Teutonic countries floors of colored tile, or even variegated brick, were an early Mediæval development.

In all ages are found floors of stone, hard, often damp and forbidding. Even as late as our own Colonial period sanded floors were not uncommon, and English novels of the nineteenth century mention stone floors of cottages strewn with rushes.

Later came the time of the wood-worker, first hewing the logs by hand, then developing machinery to saw and smooth the logs into lumber. And from the Orient came the marvelous rugs, first used as wall hangings, then as floor coverings to add color and beauty to the floor in the homes of the rich and luxurious.

Throughout the nineteenth century men experimented widely to create floors that would be sanitary, easily cleaned, and durable. Floor oilcloth had its origin in a coarse fabric, woven of hemp or flax. This fabric was coated with oil paint, which was allowed to become dry and hard. This provided a surface on which the artist exercised his fancy in patterns executed in paints of many colors.

Scores of inventors were at work devising improvements on floor oilcloth, when Frederick Walton, an India rubber manufacturer living in the north of England, began some experiments with oxidized linseed oil. One day he noticed the film which formed over an open can

of paint. He removed this skin and found it exceedingly tough and elastic. In his experimenting he mixed this oxidized linseed oil with ground cork and pressed this combination on a back of burlap to give it tensile strength. His experiments were to such good purpose that he finally produced the linoleum which we know today.

As this is written, Mr. Walton, now ninety years of age, is living in Nice, France. As he said in a letter written not long ago, little did he realize, at the time, the importance of his new invention.

In 1863 Mr. Walton was granted his first patent covering the basic principle of making linoleum. The terms of the patent described linoleum as a material composed of oxidized linseed oil and various gums and pigments intimately mixed with ground cork or wood flour, pressed on a back of burlap or canvas.

In the more than sixty years since Frederick Walton invented linoleum, vast improvements have taken place in the methods of manufacture, but the basic materials remain the same—cork and oxidized linseed oil, pressed on a strong burlap back.

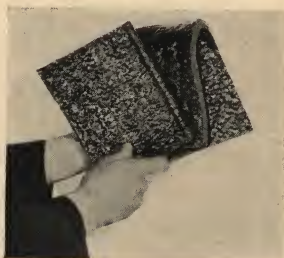
Mr. Walton called his new product "Linoleum," taking the name from the two Latin words, *linum*, meaning flax, and *oleum*, meaning oil. So linoleum means "flax oil," or, as we say, "linseed oil."



## LINOLEUM FLOORS FOR YOUR HOME

### *Linseed Oil and What It Gives to Linoleum*

Linseed oil is a colored fluid, pressed from the seed of the flax plant, grown chiefly in the Argentine. In our own



WHEN linseed oil is oxidized, it becomes a tough rubber-like substance.

country, the Dakotas, Minnesota and Montana, and the foreign fields of Canada, India, Russia, and Siberia, also produce quantities. When linseed oil is exposed to the air it begins to thicken; in other words, to oxidize. The oxygen in the air unites with the oil and it is oil no longer, but a tough, elastic material, not unlike crude rubber in looks and resilience.

All of us are familiar with the properties of linseed oil from its use in paint. Paint, used by the millions of gallons to protect our houses, automobiles, and furniture from weather and wear, is little more than linseed oil and pigment, or coloring matter. Wherever paint is applied there forms a thin skin of oxidized linseed oil. This oxidized linseed oil is remarkably tough and practically waterproof. Both these qualities it gives to linoleum.

Cork comes to us from the bark of the cork oak tree, grown in the forested mountains of the Spanish Penin-

sula and the northern coast of Africa. The cork bark is stripped from the trunk and lower branches of the tree at intervals of eight to ten years. When the stripping is carefully done, the tree suffers no injury, but its growth is promoted.

### *Properties of Cork. What It Gives to Linoleum*

One of the most interesting industries of Spain, because of its primitive nature, is the cutting by hand of ordinary corks, or bottle stoppers. In their homes, the cork workers deftly cut and fashion from the cork bark the bottle stoppers for the wine growers of France and all of Europe. The shavings, or "cork waste" as they are called, are baled and shipped to America for the making of linoleum. Since only the finest cork bark is used for making bottle stoppers, this waste



A SPLENDID specimen of the cork oak, a tree which flourishes in Spain, Portugal, and Northern Africa.





*A red Dutch tile linoleum floor lifted this little breakfast room completely out of the realm of the usual, and gave it distinction.*



## LINOLEUM FLOORS FOR YOUR HOME

cork is ideally suited for the manufacture of high grade linoleum.

It may be of interest to note here that in 1860, just three years before Frederick Walton invented linoleum



*SPANISH workmen deftly cut and shape by hand bottle stoppers from strips of cork bark.*

in England, Thomas M. Armstrong, a resident of Pittsburgh, began in a small way the making of cork bottle stoppers from cork bark imported from Spain. Mr. Armstrong was the founder of the Armstrong Cork Company. His business grew to large dimensions and embraced the manufacture of a great variety of cork products, in addition to the cork bottle stopper. Some of the more commonly known of these products are cork life preservers; cork disks which line the metal tops used to close all kinds of bottles containing preserves, pickles, and other food products, as well as beverage bottles, and drug sundries; cork inner soles for shoes; cork gaskets for automobiles; cork board insulation for refrigerating plants and household refrigerators;

cork pipe covering for steam lines and brine lines. There are hundreds of uses for cork in many industries, and the business founded by Thomas M. Armstrong at Pittsburgh was already a very large business with offices in many cities when a decade and a half ago it was decided to enter upon the manufacture of Armstrong's Linoleum, which was a logical member of the Armstrong family of cork products.

Have you ever examined a cork bottle stopper closely? You are aware that it is impervious to liquids—that is why it is used. Hence linoleum made of cork is waterproof. Press a cork bottle stopper and it springs back in your fingers because it is resilient; so is linoleum. Rub a piece of cork against another object. It does not wear away easily. Cork is tough and durable, and so is linoleum. Tap two pieces of cork together. Compare the sound to that of wood against wood. Cork is sound-deadening, so is the linoleum floor. The large cork used in your thermos bottle helps to seal the bottle against loss of heat or cold. Similarly linoleum, made of cork, helps insulate the floor, an improvement in this respect over wood or stone or tile. Thus all of the properties of cork are found in the linoleum floor.

When the cork bark "waste" from which the bottle stoppers have been cut, either by hand or by machine, reaches the Armstrong plant at



## LINOLEUM FLOORS FOR YOUR HOME

Lancaster, Pa., it is ground and re-ground by huge mill stones weighing two tons each. These heavy stones reduce the cork to the fineness of wheat flour. This cork "flour" must then be mixed with the oxidized linseed oil "cement." Huge calendering machines, equipped with ponderous steel rollers weighing many tons apiece, press this mixture of oxidized linseed oil and ground cork into the meshes of strong burlap. This burlap back is the foundation of all genuine linoleum.

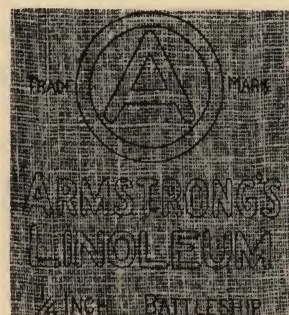
### *What the Burlap Back Gives to Linoleum*

Burlap is made from the inner fiber of the jute plant which grows in India. Because of the strength of its fiber, jute has been used in the making of ropes and bags. The burlap used in linoleum is specially woven in the great burlap factories of Dundee, Scotland.



JUTE, from which burlap is made, is raised in the marshy district around Bengal, India.

Linoleum burlap is far superior to the ordinary burlap bagging, as the warp and woof must be of the same strength throughout, and the mesh of uniform size, so that the cork and oxidized linseed oil "mix" may become "keyed" into



To make sure of genuine linoleum look for the Circle A trade-mark on the burlap back.

the burlap by the tremendous pressure of the calender rollers.

Many attempts have been made to substitute for the burlap backing cheaper materials, such as felt paper, cheese cloth, or muslin. None of these substitutes has the strength or sturdiness of burlap, which is flexible and does not tear easily. The burlap back is one mark of identification of genuine linoleum, no matter what the design or pattern or surface.

To preserve the burlap back against moisture it is given a heavy coating of red paint, but the weave of the burlap can easily be discerned upon examination. Other floor coverings made upon a felt paper back are painted red to imitate the appearance of linoleum. Be sure to look for the characteristic burlap back when you buy linoleum.

Thus we have seen that oxidized linseed oil gives to linoleum its elasticity,





toughness, and imperviousness to moisture. Cork gives linoleum its resiliency and its foot-easy quality. Linoleum is durable because cork is durable, warm because cork is warm. The burlap foundation gives linoleum its tensile strength, and makes linoleum a flexible material that can be rolled and easily handled, and at the same time extremely durable because burlap does not tear readily. Remember to look for the burlap back.

### *The Kinds of Linoleum*

There are several kinds of Armstrong's Linoleum, as follows:

1.—Plain Linoleum of solid color—brown, tan, gray, green, blue, and black. Plain linoleum is made in several thicknesses or gauges. Those up to approximately  $\frac{1}{8}$ -inch thickness are used mainly for household floors, and the heavier kinds— $\frac{3}{16}$ -inch to  $\frac{1}{4}$ -inch thick—are used for the floors of offices and business buildings. These heavier kinds are frequently employed for covering the decks of battleships, and hence are known as "Battleship" Linoleum.

2.—Jaspé Linoleum, which is really inlaid linoleum, in that the colors run clear through the fabric to the burlap back. It is made in plain colorings with a pleasing graining in two tones of the same color. Jaspé is the new linoleum that is being so widely used for residence floors where a floor with-

out noticeable pattern is desired to serve as a background for rugs and furnishings.

3.—Inlaid Linoleum, in which the colors of the design go clear through to the burlap back. Many lovely new designs have been developed in inlaid linoleum in tiles, marbled tiles and small block effects, as well as in carpet designs.

4.—Printed Linoleum, which is a thinner gauge of plain brown linoleum, on the surface of which a pattern or design has been printed with oil paints. Printed linoleum has been imitated by other types of floor coverings which are not made of cork and oxidized linseed oil, and do not have the strong burlap back.

5.—Linoleum Rugs, both inlaid and printed. Linoleum rugs are made of genuine linoleum with the burlap back. They may be had either with the colorings inlaid, running clear through to the back, or with the design stamped on the surface of plain brown linoleum.

6.—Cork Carpet. This is similar to plain linoleum, except that the cork and linseed oil mix is not so densely compacted by the heavy rollers. Cork carpet is made primarily for use in churches and auditoriums where an especially soft, quiet floor is desired. Cork carpet is not well adapted to household use, or for any place where grease is likely to be spilled or a great deal of dirt may be tracked in.



## LINOLEUM FLOORS FOR YOUR HOME

### *What Kind of Linoleum to Select*

As Mrs. Wright has suggested, in selecting the linoleum floor for any room, the type of room, the use to which it is to be put, and the plan for color decoration are the determining factors. Naturally certain types of linoleum designs and colorings are better adapted to use in the living-room, dining-room, hall, etc., while other designs and colorings are particularly appropriate for bedrooms, sun porches, kitchens and bathrooms.

*Thus for the Hall*, depending upon its character, there are decorative designs in block tile patterns with interliners between the blocks. The newer designs in marble and tile effects permit many interesting combinations. When you remember that in Armstrong's Linoleum there are more than 300 different designs and colorings, it is easy to see that one is practically sure to be able to find a particular type of linoleum floor that will suit any desired scheme of color decoration.

*For the Living-Room*. In speaking of the linoleum floor for the living-room, we must recall that the modern linoleum floor is laid as a permanent floor, either when the house is built, or when it is being remodeled. Great strides have been made in the laying of linoleum floors, so that now no one expects linoleum to be carelessly tacked down with wide open seams. In installing

the linoleum floor in any room, the quarter round moulding must be taken up and the linoleum cemented permanently in place over a lining of builders' deadening felt. The better stores employ expert mechanics who have perfected the art of linoleum laying so that the one or two necessary joinings or seams are scarcely visible. In fact, the linoleum floor becomes practically a one-piece floor—smooth and water-tight. Over such a floor naturally you lay your fabric rugs, whether they are domestic or Oriental.

It is quite natural in the living-room or library to select the linoleum floor in the plain colorings or in the two-toned jaspés, in a darker color than the wall coverings and draperies to be used in the room. These linoleum floors without design or pattern serve as neutral backgrounds for the rest of the furnishings. Waxed and then polished, they glow with a soft sheen. Like old furniture the modern linoleum floor actually becomes better-looking as the years pass. The linoleum floor never needs expensive refinishing. In economy of upkeep a linoleum floor effects worthwhile saving over a wood floor. Linoleum in plain color or the jaspé effects comes in soft tones of brown, gray, green, and blue. The architect and decorator have noted that the linoleum floor offers an agreeable texture and finish that permits of genuine artistic results.





An inexpensive printed linoleum may give intention to the furnishings of many an attic, nursery, or guest room, when splintery, softwood floors would otherwise doom them to mediocrity.



## LINOLEUM FLOORS FOR YOUR HOME

*For the Dining-Room.* Linoleum is truly a practical floor for the dining-room. The continual going and coming, the inevitable litter at meal time necessitate a serviceable floor. The newer linoleum designs offer many interesting suggestions, for instance, a tile with marble blocks, or the always decorative black and old ivory block designs, reminiscent of the floors of ancient Rome.

Particularly in the dining-room is the new idea of laying the linoleum floor with a border singularly appropriate. Here one can design a linoleum floor to suit the individuality of the room. Picture to yourself a field of soft gray jaspé laid with a neat six-inch border of plain gray. Or, if you desire a more stunning effect, nothing is smarter than the gray linoleum field laid with a black linoleum border.

Quite a number of the better stores make a specialty of designing linoleum floors to be laid with borders, working out designs that give architectural finish to a room. Oftentimes the wall baseboards are painted a color to exactly match the linoleum border, thus tying the floor and wall together as a decorative unit.

It is not possible to give more than a brief hint of the many fascinating designs that are possible through the discriminating use of linoleum floors with bordered effects. Colorplates showing many of the newer styles have been

placed in the hands of the merchants who feature good linoleum installation. Or, upon request, the Armstrong Bureau of Interior Decoration will gladly submit specific designs if you will describe the rooms for which you are planning linoleum floors.

*For Groups of Rooms.* There are a number of designs in linoleum especially suitable for groups of rooms because they lend themselves as backgrounds for individual color decorations, and yet bind all the rooms together as a unit. The gray jaspé, plain dark gray, and light gray linoleum floors are particularly appropriate with old Colonial painted woodwork in white, ivory, or soft gray; the brown jaspé, plain dark brown, tan, and certain carpet patterns are equally appropriate with oak, cypress, gum, or chestnut woodwork in the natural finish, or painted woodwork in buff or tan.

*For the Bedroom.* In the bedroom a patterned floor is particularly acceptable. Some of the quaint patterned designs, and the more durable carpet inlaid patterns give a zest of interest to the decorations of a well planned room. Too often our bedroom floors are ignored, and yet the linoleum floor offers opportunity for unusually fresh and charming effects.

Perhaps in your home soft wood floors in the upstairs bedrooms have been a recurring household problem. Staining and painting have not sufficed



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to keep them looking well. Linoleum offers you new floors for old at moderate expense, considerably less than the cost of putting in new wood floors. Linoleum floors are warm floors; they are inherently sanitary and cleanly. Small dainty designs in the inexpensive printed linoleum, fascinating carpet effects, as well as the plain colorings and jaspés, offer a wide selection.

And remember to put the linoleum floor in the closet as well as in the bedroom itself. Too frequently the closet is a catch-all for dust and lint. How much better a linoleum floor that can be wiped up fresh and clean, where dust is only surface dust, and there are no cracks or crannies to harbor germs.

*For Sun Porch or Breakfast Room.* In these rooms you will naturally use linoleum because you want color in the floor. The great variety of interesting patterns in brightly colored tiles enables you to choose a cheerful floor in keeping with the spirit of the room. Your finest floors will come from the marble inlaid, inset tile inlaid, and inset marble tile inlaid. But if your costs must be kept at a lower figure you will find the same types of beautiful tiles in the more inexpensive moulded inlaid and in the printed linoleum as well.

Open windows in the sun porch mean occasional showerings of rain drops on the linoleum floor. Consequently, in this room, as well as in the

breakfast room, you must be sure of the very best laying. The linoleum should be cemented over builders' deadening felt, with particular attention paid to the sealing of all seams with waterproof cement.

A bordered linoleum is at its best in the sun porch and breakfast room. The fine inset tiles and marble inlaid, surrounded by suitable borders of plain or jaspé linoleum, produce finished effects that are hard to realize in any other type of floor. Sometimes the jaspés are laid with mitred borders of plain linoleum. Picture a floor of gray jaspé surrounded with a border of deep plain blue linoleum. The effect is splendid.

*For Kitchen, Pantry, and Bathroom.* These are the rooms with which you have always associated linoleum. But you need not, on that account, think your linoleum for the service portions of the home must be uninteresting and drab. There are scores of patterns in Armstrong's Linoleum that will help you lift these floors from the commonplace and give them a touch of distinction. Remember that it is important to have the floors in these rooms well laid. Linoleum can give its best service only when properly installed and rightly cared for. With tightly closed seams and well waxed and polished surface, you will find linoleum in the service quarters labor-saving as well as pleasant to look at and comfortable to work on.



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## BUREAU OF INTERIOR DECORATION

Naturally, we want you to be thoroughly satisfied with your floors of Armstrong's Linoleum—not only as to wearing quality but in respect to pattern and color as well. And, since the selection of suitable linoleum floors to harmonize with the different types of furnishings and color schemes involves the application of the principles of interior decoration, we have organized a Bureau of Interior Decoration to answer any questions you may care to ask about the use of Armstrong's Linoleum in your home.

If you are planning to refurnish or redecorate your home, write our Bureau of Interior Decoration, describing your furniture, wall paper, rugs, and the color scheme you have in mind. Our Interior Decorator will be glad to make suggestions that may be helpful to you, and will send you lithographs of linoleum patterns that will make suitable floors for your home. There is no charge or implied obligation for this service. Make use of it.

### *How to Secure Armstrong's Linoleum*

First, get in touch with the merchant in home furnishings with whom you are accustomed to trade. If he does not have on hand an adequate assortment of Armstrong patterns to suit your taste, ask him to show you

his copy of the Armstrong Pattern Book, which contains colorplates of all of the more than three hundred designs and colorings in the Armstrong line. From this book you can select your first, second, and third choice. Doubtless he will be glad to place an order for the pattern you have selected.

Certain patterns, including plain colorings, jaspés, and carpet inlaid, are carried in the factory in our Cut-Order Department and the merchant can order exact room sizes for you.

If, however, you have difficulty in getting just what you want, please write us, not forgetting to include the merchant's name and address. Then we shall do all in our power to see that you can secure what you require through some good store near you.

As manufacturers, we sell only through the regular trade channels, and, therefore, we cannot quote you prices. In fact, it is really to your advantage to buy through your dealer, as he purchases Armstrong's Linoleum in large quantities, and thus the transportation charges are much less than if a small quantity of linoleum were shipped direct from the factory. Then, too, with his equipment and trained workmen, your merchant is in a position to install your linoleum by the approved felt layer method.





This spotless kitchen, with its shiny, waxed and polished linoleum floor, and near-at-hand intriguing break-fast nook, is vibrant with color — and the color scheme all grew out of the pretty blue, gray, and cream inset tile linoleum floor.



## HOW TO CARE FOR LINOLEUM FLOORS

A linoleum floor, properly cared for, is easier to clean and will retain its new and attractive appearance longer than any other kind of floor. Linoleum has a smooth, unbroken surface, without cracks and crevices to catch dirt and germs. In Armstrong's Linoleum, the colors used are bright and clear and will retain their luster and brilliancy for years.

As every housewife knows, linoleum floors require less attention than wood floors; but it is possible to lessen materially the work of caring for linoleum floors by observing the simple rules set forth on the following pages.

### *Waxing Inlaid and Plain Linoleum*

When you have a new inlaid, jaspé, or plain linoleum floor installed, it should first be washed carefully with tepid water and pure soap. Then, before it is tracked up, wax it with a standard floor wax, such as Old English, Johnson's, or O'Cedar. Rub the wax in very thoroughly. After that, you will care for your linoleum floor just as you would for a polished hardwood floor. A weighted brush, such as is used for wood floors, is convenient for polishing; or a heavy brick, wrapped in soft cloth, will serve.

The daily care of a waxed linoleum floor is simple. Ordinarily, all that is

needed is to go over the floor around the fabric rugs with a dry mop to take up the dust. At the doorways and other places where the traffic is greatest, the wax coating will wear away. It should be renewed at those points as often as appearance demands. Given this sort of care, the old-fashioned scrubbing of linoleum is a thing of the past.

Wet or muddy footprints may be wiped up with a damp cloth, as occasion requires.

Most people prefer to use liquid wax because it is easier to apply than paste wax and permits even distribution on the linoleum. In using paste wax, a quantity of the wax should be wrapped in several thicknesses of cheesecloth. As the cloth is rubbed over the floor enough wax comes through to cover the floor properly. Or you can use one of the handy waxing and polishing machines now to be had through most of the good furniture stores.

Whether you use liquid or paste wax, apply it very sparingly and be sure to rub it in thoroughly. If you put the wax coating on too thick, it will not harden properly. As a result, the excess wax will absorb and hold the dirt. It will look greasy and unsightly, and the floor will remain in a slippery condition.





### *Varnishing Printed Linoleum*

Printed linoleum wears better and retains its original freshness of coloring longer if given a coating of varnish. It is economical to use only a high-grade, waterproof elastic floor varnish, as the cheaper grades are likely to scratch or turn white under water. Such varnishes as Valspar, Lucaspar, Rexpar, Master Varnish, and Univernish are recommended.

Before varnishing, the linoleum must be cleaned carefully and should be thoroughly dried. The varnish should be applied as evenly as possible and allowed to dry twelve to fourteen hours before the floor is used. At least two coats should be applied over new linoleum; thereafter, the varnish need be renewed but once or twice a year, according to the wear on the floor. Care should be used in revarnishing to avoid streaked and spotty effects. A varnished floor is easy to keep clean.

### *Washing Linoleum*

In the kitchen, pantry, or bathroom, where water is spilled and there is naturally more dirt, owing to the ordinary household activities, than on other floors of the house, washing linoleum will frequently become necessary. In washing the linoleum, warm, sudsy water, made with a mild soap, such as Ivory, will clean a linoleum floor thoroughly. It is best to wash and dry only about a square yard at a

time, rinsing the linoleum with clear water and wiping it up thoroughly. Never flood the surface of the linoleum with water, nor allow the water to stand around the edges or seams.

### *Avoid Alkali Soaps and Powders*

Contrary to the idea held by a good many housewives, certain advertised cleaning soaps and washing powders are not good to use on linoleum. Practically all of these scrubbing powders contain strong alkali or caustics which are positively injurious. More harm is done to linoleum by the use of such agents than in any other way. The chemical action of these substances disintegrates the oxidized linseed oil and cork in linoleum just as it destroys the varnish on hardwood. A good rule is to avoid the use of soda, lye, or potash scrubbing powders and strong scouring soaps altogether. A good mild soap is all that is necessary.

A list of soaps that have been tested and found safe for linoleum may be had upon application.

### *Polishing Linoleum*

After washing with soap and water, inlaid linoleum, particularly, should be polished with a soft cloth or brush. The wax finish may be dulled somewhat by the washing, but is quickly restored by a brisk rubbing. Where the wax has been removed by washing, it should be renewed at once.



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### *Heavy Furniture on Linoleum*

The velvety resilience of linoleum, one of its most attractive features, is due to the comparatively soft and yielding character of the cork and oxidized linseed oil of which it is made. Because linoleum is not dense like hard-wood, tile, or marble, the roller casters ordinarily used on furniture are apt to cut into linoleum. Therefore these casters should be replaced with glass or metal sliding shoes which have a wide bearing surface and no rough edges.

They are made in several sizes, have a shank similar to that on a regular caster, and will fit the same sockets. They may be obtained through any furniture store.

The so-called "domes of silence" or other small tips should always be removed from chairs, and if possible replaced with glass shoes, as the tips will dent the linoleum.

Always protect the linoleum with a rug or board when moving heavy furniture, to prevent marring the floor.



COLORFUL hooked and braided rugs in this quaint and little bedroom gain in decorative value against the neutral background of the modern gray jaspé linoleum floor.





### WHAT YOUR ARCHITECT SHOULD KNOW ABOUT LINOLEUM FLOORS

If you are building a new house, there are several points which your architect should bear in mind that he may provide the proper specifications for the installation of the linoleum floors.

First, the underfloor on which the linoleum is to be installed. Instead of using the rough sheathing which is commonly used as the subfloor under hard wood, your architect should specify an underfloor of tongued-and-grooved pine or similar lumber. This flooring may be second grade material, not over six inches wide. It should, however, be free from loose knots and rough spots. It should be nailed solidly with eight-penny flooring nails to every floor joist.

The architect should also specify that this underflooring be laid to allow for the thickness of the linoleum selected, and the lining of deadening felt. It is important that this provision be made in order that the finished linoleum floor may meet flush with other floors at doorways.

The architect should also provide a suitable floor molding to be installed around the base boards after the linoleum floors are laid. It is usually advisable that this molding be at least  $\frac{1}{2}$  inch wide, in order to completely cover the outer edge of the linoleum.

Your architect should also specify that the linoleum be laid by a contractor who guarantees his work. The linoleum should be cemented over a lining of builders' deadening felt, as described on pages 47 and 48.

The architect should inspect all materials provided by the linoleum contractor to see that only first quality linoleum, felt, paste and cement are used, and he should also watch the installation of the floors carefully to see that the work is done in the proper manner. The architect's specifications should provide that as soon as laid, new linoleum floors should be cleaned carefully and thoroughly with warm soapsuds made with a mild soap like Ivory, and then well waxed with a standard floor wax and polished. For the scrubbing and polishing an electric floor machine is very convenient and efficient.

After the linoleum has been polished, the architect should insist that it be covered with building paper to protect it until you move into the house. With this protection, you will not have the trouble of cleaning up paint spots and other dirt that may be carried on to the linoleum by the workmen who are putting the finishing touches to your home.



## HOW TO LAY LINOLEUM FLOORS

In the past, linoleum has been regarded by many as a temporary floor covering. Not much care has been used in laying it. But you want well-finished floors in your home that will need a minimum amount of attention as the years go by. For this reason, we strongly recommend that you have your linoleum floors installed by the merchant from whom you buy the goods. Experience has taught his layers how to cut the linoleum so as to avoid waste and how to lay it to prevent buckling and cracking, conditions which result from faulty workmanship.

Insist that your linoleum be laid right. If the merchant does not employ skilled mechanics to do this work, go to a merchant who has a staff of layers and who will guarantee his laying. He will make a charge for the cost of labor and materials; but, in the long run, it will prove greater economy for you to pay well to have your linoleum laid properly than to have the laying done in a makeshift manner in order to save a few cents a yard.

### *Lay as a Permanent Floor*

When you purchase a good grade of linoleum to be installed in your living-room, dining-room, or even in the kitchen or bathroom, naturally you desire to have it put down as a permanent floor. The most satisfactory way to

install linoleum is to cement it down solidly over a lining of builders' deadening felt. This will give you a permanent floor, smooth, firm, without cracks or crevices. Owing to the variations in moisture conditions, and the dry furnace heat to which most homes are subjected, wood underflooring expands in summer and dries out in winter, leaving cracks. Linoleum cannot be cemented directly to such a wood underflooring without possibility of damage. One of the chief advantages of the felt lining is that it tends to take up this expansion and contraction, thus saving the linoleum floor from breaking or cracking. In addition, the felt acts as a cushion, deadening sound and adding to the warmth and comfort of the floor, making it delightful to walk or stand on.

Furthermore, should it become necessary to remove linoleum cemented over felt, this can be done easily, without damage to the linoleum.

Leading contract linoleum layers and good stores are prepared to lay linoleum by cementing over the felt lining and recommend its use to their customers. A brief description is given here of this method in order that you may understand how the work should be done. If your merchant is not yet equipped to lay linoleum by this method, ask him to write for a copy of our linoleum





SPREADING paste on the floor boards before applying strips of deadening felt. The layer must coat the floor thoroughly with the paste, to avoid air blisters.



SPREADING paste on felt to receive linoleum. About six inches is left at the edges of linoleum strips. This unpasted space is later waterproofed.



CUTTING a linoleum seam. In laying plain or jaspé linoleum, the strips are overlapped half an inch. This overlap is then cut through with a sharp knife, to form a perfectly fitting joint.



SEALING a linoleum seam with waterproof cement. The layer lifts the unpasted edges of the adjoining linoleum strips and thickly coats the felt each side of the seam with the waterproof cement.



ROLLING the linoleum floor is highly important. Both felt and linoleum strips are thoroughly rolled as soon as they are pasted down in order to insure perfect adhesion. Then the seams must be well rolled until the cement has begun to set.



THE final step is waxing and polishing the linoleum. A good coat of standard floor wax, either paste or liquid, seals the surface of the linoleum. Polishing puts on a glossy, dirt-resistant finish that brings out the full beauty of the linoleum.





layers' handbook, "Detailed Directions for Laying and Caring for Linoleum," which lists all of the materials and equipment needed, and includes illustrations showing the several steps in laying linoleum by this improved method. A copy of this handbook will also be sent to you, without charge, upon request.

In cementing linoleum down over deadening felt, the felt is first cut into strips to go across the room, opposite to the way the floor boards run. The quarter-round floor molding is removed, and both ends of the felt strips fitted properly against the baseboards. Linoleum paste is then applied to the floor and the felt is put down and rolled until it adheres firmly to the floor.

Strips of linoleum are next matched, cut, and pressed in position, also crosswise to the direction of the floor boards. The layer must be careful, however, to see that the seams in the linoleum do not come exactly over the seams of the felt. One strip of linoleum is laid at a time. The surface of the felt under each strip of linoleum is well coated with paste, except for four to six inches along the ends and next to the seams, which spaces are left bare. The linoleum is put down, matched, and rolled. After the paste has set, the free edges of the linoleum (if there is no pattern) are trimmed to fit neatly at all points. Then these free edges of the linoleum strips are lifted and waterproof lino-

leum cement is applied to the felt under the linoleum back to the pasted portions. This cement seals the seams and makes the floor perfectly water-tight. Finally, the linoleum is well rolled with a heavy roller to insure perfect adhesion at all points.

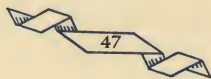
Weights, such as face brick or sand bags, are placed against each other lengthwise along all edges and seams to press the linoleum firmly against the felt while the cement dries. After the bricks are removed, the molding is put back into place, and the floor is cleaned thoroughly. If plain or inlaid linoleum has been laid, it should be waxed at once and polished.

### *Laying Direct on Wood Floors*

A less permanent way to install linoleum is to tack or brad it directly to the wood floor. Where a more or less temporary floor covering is desired, as in a home rented on short lease, this method may be made to suffice. However, wherever the linoleum is to be installed as a permanent floor, we strongly recommend that it be laid over felt as just described.

### *Laying Linoleum on Concrete*

The only way to fasten linoleum to concrete in your laundry, entry-way, bathroom, or any other concrete floor, is by means of paste and waterproof cement. Here, again, it is advisable to have your linoleum cemented down







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over a lining of deadening felt, according to the method previously described. But should you decide to lay the material without the use of the felt lining, the method is simply the final operation of laying linoleum as described on pages 46 and 47. Use Armstrong's Linoleum Paste for pasting the centers of the linoleum strips to the concrete, and Armstrong's Waterproof Linoleum Cement for sealing the edges and seams on the concrete floor to prevent water from getting underneath the fabric.

### *Your Finished Linoleum Floors*

With a gleaming polish on your linoleum, your new floors are completed and ready for use. Colorful and shining, they add to the beauty of your home. Their smooth, waxed finish is sanitary and easy to keep spotless. The resilience of the cork-linseed oil body spells comfort, quietness, and ease. In short, modern linoleum with its harmonious designs and pleasing colors gives you floors that are also eminently practical and unusually beautiful.



ENTRANCE hall, with Armstrong's Marble Inlaid Linoleum floor, in an exclusive apartment in San Francisco, Calif.







